

NORTH CAROLINA STATE HISTORIC PRESERVATION OFFICE
Office of Archives and History
Department of Cultural Resources

NATIONAL REGISTER OF HISTORIC PLACES

Royal and Louise Morrow House

Brevard, Transylvania County, TV0336, Listed 12/6/2006
Nomination by Laura A. W. Phillips
Photographs by Laura A. W. Phillips, July 2005

See photos at the end of the nomination

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of property

historic name Morrow, Royal and Louise, House

other names/site number Stone Cottage

2. Location

street & number 630 East Main Street not for publication N/A

city or town Brevard vicinity N/A

state North Carolina code NC county Transylvania code 175 zip code 28712

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally X statewide locally. (See continuation sheet for additional comments.)

Signature of certifying official Date

North Carolina Department of Cultural Resources

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:	Signature of the Keeper	Date of Action
<u> </u> entered in the National Register	_____	_____
<u> </u> See continuation sheet.	_____	_____
<u> </u> determined eligible for the National Register	_____	_____
<u> </u> See continuation sheet.	_____	_____
<u> </u> determined not eligible for the National Register	_____	_____
<u> </u> removed from the National Register	_____	_____
<u> </u> other (explain): _____	_____	_____

Morrow, Royal and Louise, House
Name of Property

Transylvania Co., NC
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

☒ private
☐ public-local
☐ public-State
☐ public-Federal

Category of Property
(Check only one box)

☒ building(s)
☐ district
☐ site
☐ structure
☐ object

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>2</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>2</u>	<u>0</u>	Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing.)

Historic and Architectural Resources of Transylvania Co., NC,
including the incorporated towns of Brevard and Rosman, ca. 1820-1941

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions)

Cat: <u>DOMESTIC</u>	Sub: <u>single dwelling</u>
<u>DOMESTIC</u>	<u>secondary structure</u>
<u> </u>	<u> </u>
<u> </u>	<u> </u>
<u> </u>	<u> </u>
<u> </u>	<u> </u>
<u> </u>	<u> </u>

Current Functions

(Enter categories from instructions)

Cat: <u>DOMESTIC</u>	Sub: <u>single dwelling</u>
<u>DOMESTIC</u>	<u>secondary structure</u>
<u> </u>	<u> </u>
<u> </u>	<u> </u>
<u> </u>	<u> </u>
<u> </u>	<u> </u>
<u> </u>	<u> </u>

7. Description

Architectural Classification (Enter categories from instructions)

CRAFTSMAN

Materials (Enter categories from instructions)

foundation	<u>Stone</u>
roof	<u>Asbestos</u>
walls	<u>Stone</u>
	<u>Wood shingle</u>
other	<u>Stone</u>
	<u>Wood</u>

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

Morrow, Royal and Louise, House
Name of Property

Transylvania Co., NC
County and State

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

☐ A Property is associated with events that have made a significant contribution to the broad patterns of our history.

☐ B Property is associated with the lives of persons significant in our past.

☒ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

☐ D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations

(Mark "X" in all the boxes that apply.)

☐ A owned by a religious institution or used for religious purposes.

☐ B removed from its original location.

☐ C a birthplace or a grave.

☐ D a cemetery.

☐ E a reconstructed building, object, or structure.

☐ F a commemorative property.

☐ G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1915

Significant Dates

1915

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Kilpatrick, R. P. - contractor

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

☐ preliminary determination of individual listing (36 CFR 67) has been requested.

☐ previously listed in the National Register

☐ previously determined eligible by the National Register

☐ designated a National Historic Landmark

☐ recorded by Historic American Buildings Survey # _____

☐ recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

☒ State Historic Preservation Office

☐ Other State agency

☐ Federal agency

☐ Local government

☐ University

☐ Other

Name of repository: _____

Morrow, Royal and Louise, House
Name of Property

Transylvania Co., NC
County and State

10. Geographical Data

Acreage of Property less than 1

UTM References (Place additional UTM references on a continuation sheet)

Zone Easting Northing
1 17 342770 3899340
2

Zone Easting Northing
3
4
 See continuation sheet.

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Laura A. W. Phillips, Architectural Historian

organization N/A date August 9, 2006

street & number 637 N. Spring Street telephone 336/727-1968

city or town Winston-Salem state NC zip code 27101

12. Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Spencer Macfie Morrow and Veronica Clayton Morrow

street & number 563 East Main Street telephone (828) 883-8547 or 885-8444

city or town Brevard state NC zip code 28712

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 1

Morrow, Royal and Louise, House
Transylvania County, North Carolina

DESCRIPTION

Summary and Setting

The Royal and Louise Morrow House is located at 630 East Main Street in a shady residential area east of the commercial and governmental center of Brevard, the seat of Transylvania County, in the scenic mountains of western North Carolina. Facing northeast (east, for ease of discussion in this nomination), the stone house is set back approximately fifty feet from the street on a lot of less than one acre measuring 100 feet wide and nearly 302 feet deep. Standing on a slight rise above the street, the property is defined on its east side at the sidewalk by an original stone retaining wall with taller stone posts at the south end and on either side of the driveway entrance at the north end. At the center of the retaining wall, stone steps flanked by large boxwoods rise from the sidewalk to the stone walk leading up to the front entrance of the house. At the entrance, the stone walk splits into two narrow walks that encircle the house. At the rear entrance, the stone walkway turns westward and continues to approximately the mid-point of the property. A gravel driveway along the north side of the lot leads from the street to the original stone garage. The driveway extends southward a short distance from the garage to provide an additional parking space and turn-around area. Both the front lawn and the expansive rear lawn are lushly landscaped with a variety of trees, including larches, a Northern red oak, dogwoods, and a hedge of Carolina hemlock along the south property line. The trees also include a chestnut at the rear of the property that survived the chestnut blight. It was salvaged from the Morrows' Windy Gap property in Sapphire and replanted at this location by Royal Morrow in the late 1940s. In addition to the trees, there is a wide variety of shrubs, including camellias, and numerous smaller plantings. Flower gardens in the rear half of the property contain bulbs from the original garden plantings. Near the rear of the property, some flat stones laid in the ground are the remains of a patio.

House: Exterior

Built in 1915, the one-and-a-half-story, Craftsman-style Morrow House stands on a stone foundation. The first story is of load-bearing stone approximately twenty-one inches thick, but the upper half story, to eliminate excessive weight, is of frame construction with stone veneer that matches the stone of the first story. The stone used for the house is a combination of course-grained, granite-like, local field and river stone consisting of quartz, feldspar, and mica, as well as some similar local quarried stone with somewhat less quartz. Laid as a coursed rubble stone, it

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 2

Morrow, Royal and Louise, House
Transylvania County, North Carolina

has predominantly a rock-face finish with flush mortar joints believed to be composed of French Broad River sand and lime. The house has a steep, side-gable roof covered with asbestos-cement shingles. Three-bay wall dormers, which begin their outward slope at the roof ridge, project from the front and the rear of the house. The fronts of the dormers, like the rest of the upper-story walls, are sheathed with stone veneer, while the sides are covered with wood shingles. The front and rear eaves of the roof and dormers have a wide overhang with exposed, beveled, rafter ends. The side eaves of the roof and dormers are nearly flush with the walls. A picturesque stone chimney is at each gable end of the house. Each chimney has a straight rear (west) profile and a single stepped shoulder on the front (east) edge. Although the chimneys are set off-center on the gables ends, they are balanced; the north chimney rises west of the roof ridge, while the south chimney rises east of the ridge. Interestingly, while the south chimney serves two fireplaces—one on each floor—the north chimney has no fireplace.

The fenestration of the house is symmetrically arranged. All doors and windows, except the dormer windows that are positioned immediately beneath the eaves, are headed by single-block stone lintels that extend beyond the door or window openings. Windows are nine-over-one sash throughout, except as noted.

The east facade of the house is three bays wide with an entrance porch sheltering the center bay. The porch floor is three steps above the ground and is covered with tinted concrete tiles. Two heavy, square, stone posts at the corners of the porch support a shed roof with exposed, tapered rafter ends and wood shingle side spandrels. The front door has a stone sill and is composed of two vertical wood panels beneath a window with eight lights, four per row. On either side of the center porch are pairs of sash windows. The long dormer has three sash windows.

On the rear, west, elevation, stone steps rise to a centered, glass-paned door sheltered by a shed-roofed hood supported by two plain diagonal braces. Flanking the rear entrance are small, six-light windows. Near the north end of the rear elevation is a pair of sash windows. Beneath them is a metal-covered frame bulkhead that opens to the basement. The southwest corner of the house is dominated by a large engaged porch with a heavy stone post at the corner and heavy-timber diagonal braces that fit into frame lintels on the open sides. Like the rest of the house, the north and east walls of the porch are stone. The north wall has a two-panel door. At the west end of this wall is a stone inscribed "1915." The east wall has a French door and a sash window. The floor of the porch is covered with tinted concrete tiles, and the ceiling is composed of beaded boards. The dormer on the west elevation has a sash window at either end and an open, engaged sleeping porch at the center. The sleeping porch has a wood floor, German-sided side and rear walls, and a beaded-board ceiling. Across the front of the porch is a stone wall that is nearly

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 3

Morrow, Royal and Louise, House
Transylvania County, North Carolina

waist-high. At the north end, the stone wall of the house exterior contains the inscription, "Nov. 26, 1915." A French door opens from the sleeping porch to the upstairs hall.

On both the north and south elevations of the house, the stonework of the upper story is inset slightly from the stonework of the first story, reflecting the fact that the upper story is stone veneered rather than load-bearing stone. The first story of the north elevation has a four-part casement window east of the chimney and a sash window west of the chimney. Also west of the chimney is a low, sloped concrete cover to the original coal scuttle opening. The upper half story has two sash windows, and a single sash window is at the attic level, all located east of the chimney. The first story of the south elevation has a sash window on either side of the chimney. The remainder is taken up with the engaged southwest corner porch. West of the chimney, the upper story has two sash windows, and the attic level has a single sash window.

House: Interior

Like the exterior of the Royal and Louise Morrow House, the interior expresses the Craftsman style. The floors are wood—oak in the living and dining rooms, maple in the back hall, and pine on the upper floor. The walls and ceilings are plastered; in the living room, the walls meet the ceiling with a slight cove, rather than with a right angle. The woodwork is dark-stained clear yellow pine. Except as otherwise noted, doors throughout the house are two-paneled. Most have Corbin door hardware consisting of heavy machine-forged Suffolk thumb latches and key escutcheons. Both door and window surrounds are plain. Baseboards with a molding along the upper edge surround all the rooms. There is no crown molding, but the living and dining rooms have a plain picture molding—of the same width as the door and window casings—that surrounds the room in line with the door and window lintels.

Each floor is arranged with a double-pile plan (see plans) with a stair at the heart of the house. The first floor is entered from the front porch through a vestibule enclosed on the north side by a solid wall, on the west side by a French door to the living room, and on the south side by a fixed, French door-like window. Separated by a pair of French doors, the dining room on the north and the somewhat larger living room on the south span the front of the house. Both rooms have original ceiling light fixtures that are hanging milk glass hemispheres. At the south end of the living room is a rustic fireplace with a stone hearth. Large individual stones form the side posts and lintel, and a row of smaller stones above the lintel supports the simple wood shelf. Built-in bookshelves are located at the southeast corner of the living room. From the living room, a French door opens to the engaged corner porch and a solid door adjacent to the stair leads to the rear hall. The kitchen is at the north end of the rear half of the house. It was remodeled in

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 4

Morrow, Royal and Louise, House
Transylvania County, North Carolina

1981, but retains an original corner cupboard. The kitchen is connected to the dining room by a short passage that contains the interior entrance to the basement. In the center of the rear of the house, the rear hall opens, by way of a French door, to the rear stoop. It is flanked by a pantry on the north and a bathroom on the south. At the southwest corner of the house is a large engaged porch accessed from both the rear hall and living room.

At the center of the house, an unusual stair rises to the upper floor. It can be accessed from both the living room and the rear hall. Three steps from either room rise to a common landing that opens to the enclosed stair leading upward to the north. A tall, plain balustrade with square balusters, a hand rail that parallels the floor (rather than sloping), and a plain boxed newel at the east end borders the south side of the steps leading from the living room to the first landing. The rear steps to the landing have no balustrade, but a door at the rear of the landing provides the option of closing off the stair from the rear of the house. The enclosed lateral stair winds eastward as it nears the upper floor. A balustrade at the upper-floor level separates the north-south section of the hall from the stairwell.

The upper floor is organized around an L-shaped stair hall. Across the front of this floor are two bedrooms that open from the hall. Between the rooms are three closets—one for each bedroom and a hall closet filling the space between the bedroom closets and the hall. Also between the front bedrooms is a bathroom that runs beneath the front wall dormer and opens only to the master bedroom at the southeast corner of the house. On the south wall of the master bedroom is the only fireplace on the upper floor. It has a brick surround and a wood mantel with two sawnwork brackets supporting the shelf. This bedroom also has built-in bookshelves along the wall between the north closet and bathroom. Behind the master bedroom, at the southwest (rear) corner of the house, is a third bedroom accessed both from the master bedroom and the hall. Both bedrooms at the south end of the house have a corner closet under the roof slope.

The west end of the L-shaped hall opens to the inset sleeping porch. This east-west stretch of the hall also opens northward to a study. The north end of the north-south stretch of the hall opens to a bathroom. The west end of the bathroom opens to a laundry room, which was created in 1981 from small closets that opened to the bathroom and the study. The laundry room is also accessed from the study. Both bathrooms on the upper floor were remodeled in 1981.

At the south end of the north-south stair hall, the balustraded stair rises to an attic. It is separated from the attic by a beaded board ceiling trap door that opens upward. The attic itself is floored, but is otherwise unfinished. A stud partition divides it into two spaces.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 5

Morrow, Royal and Louise, House
Transylvania County, North Carolina

Garage

Northwest of the house, along the north property line at the end of the driveway, stands the garage. Contemporary with the house, it is a nearly square, load-bearing stone structure with a hipped roof with exposed rafter ends beneath the eaves. The garage utilizes the same type stone as the house, laid as a coursed rubble stone with a rock-face finish and flush mortar joints. An open vehicular door is on the east (front) end of the building. The north side of the garage has no openings. A horizontal window opening is located on the south side, where once there was a small, attached greenhouse. The rear (west end) of the garage has a central five-panel wood door that opens to the main body of the garage. Immediately north of the door is a six-pane window. At the south corner of the rear of the garage is another five-panel door that opens to what was once a small room with a toilet. Although the walls of the little room no longer survive, the toilet does, although it is not currently operational. The “frost-free” toilet was manufactured in Baltimore. It has a spring-loaded seat with a cylindrical holding tank above it. When the seat was up, the holding tank was empty. When the seat was put in the down position, a valve opened, filling the tank with water. When the seat was raised again, the toilet flushed and the tank was again empty. In this way, the water remained underground in a pipe below the frost line so it was not exposed to the unheated air of the garage until it was actually needed. Extending westward from the north half of the rear of the garage is a concrete pad, all that remains of a shed that was added to the garage but was later removed.

Integrity

The Royal and Louise Morrow House and accompanying garage are remarkably intact. The very few changes include the remodeling of the kitchen and bathrooms in 1981. At the same time, cracked plaster in some of the rooms—mostly on the ceilings—was replastered by noted local plaster craftsman Clyde Owen. The only other change has been the conversion of an upstairs closet (between the study and the north bathroom) to a laundry room. Because the house has so few alterations, has been well maintained, and retains its historic setting, it possesses historic integrity in its location, setting, design, materials, workmanship, feeling, and association.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 8 Page 6

Morrow, Royal and Louise, House
Transylvania County, North Carolina

SIGNIFICANCE

Summary

Royal Hoffman Morrow (1877-1957) and Louise Sturges Morrow (1876-1962), both natives of Ohio, moved from Sapphire, North Carolina, in the rugged southwest corner of Transylvania County, to nearby Brevard, the county seat, in 1915. There Morrow established a private practice as a civil engineer. After purchasing a lot on East Main Street, Royal and Louise Morrow soon thereafter built a one-and-a-half-story stone house. In building the house, Morrow utilized stones from the remains of the antebellum Hume Hotel, the county's earliest known stone building, which had burned during the Civil War. The Morrow house was based on House Plan No. 69, "Craftsman Stone House," first published in the June 1909 issue of Gustav Stickley's *The Craftsman* magazine and reprinted in 1912 in Stickley's book, *More Craftsman Homes*. Gustav Stickley (1858-1942), the foremost proponent of the Arts and Crafts Movement in America, published plans for houses that upheld the Craftsman principles of beauty, simplicity, utility, durability, and harmony with nature. He encouraged the use of materials native to the locality in which a house was built, as well as the customization by owners of his house designs to suit their needs and tastes. Philosophically, Stickley's Craftsman style, as it came to be known, suited Royal Morrow's strong interest in nature and outdoor activities. In an area known as the most important center for summer camps in the South, Morrow played an important role in the design, layout, construction, and regulation of camps for boys and girls, primarily during the 1920s but continuing, to a lesser extent, throughout the remainder of his life. Then, during the Depression, Morrow joined the United States Forest Service, serving in nearby Pisgah Forest as project superintendent for the Civilian Conservation Corps. In that capacity, he was responsible for numerous engineering projects that included the design and construction of roads, bridges, buildings, and trails. In 1957 Royal Morrow died, followed by Louise in 1962. Today, the house is owned and occupied by the Morrows' grandson, Mac Morrow, and his wife, Veronica, who continue to preserve it with great appreciation for the significant Craftsman Home that it is.

The Royal and Louise Morrow House, whose period of significance is 1915, the year of its construction, meets Criterion C for listing in the National Register because of its architectural significance at both the local and statewide levels. The house is locally significant, not only because it is one of the best examples of the Craftsman style built in Brevard during the early twentieth century, but also because it is the first in a series of distinctive houses, public buildings, and other projects of stone masonry in Brevard whose number and sophistication

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 8 Page 7

Morrow, Royal and Louise, House
Transylvania County, North Carolina

contributed to setting Transylvania County apart as one of the most important locations of twentieth century stone buildings in North Carolina. The Morrow house is significant at the statewide level because it is one of only two houses identified in North Carolina as a true Craftsman Home, a house built from a house plan published in Gustav Stickley's *The Craftsman* magazine. Only approximately a dozen Craftsman Homes have been identified in the South as a whole.

The local context for the Royal and Louise Morrow House is established in the multiple property documentation form (Deborah J. Thompson, 1993) for the Historic and Architectural Resources of Transylvania County, North Carolina, including the incorporated towns of Brevard and Rosman, ca. 1820-1941. It is presented in Context 3: Early Industrialization in Transylvania County, 1895-1916 (Section E, pages 23-33). The house is discussed within two property types: Property Type 3: Houses during Early Industrialization, 1895-1916 (Section F, pages 47-48), and Property Type 12: Stone and Rock Masonry Construction in Brevard and Pisgah Forest (Davyd Foard Hood, Section F, pages 78, 80, 84). The house and its contemporary stone garage display high degrees of integrity of original form and characteristic artistic decoration, thus meeting the registration requirements for Property Type 3, as outlined in Section F, pages 50-51. By retaining integrity of form and construction method together with the signal features of its exterior and interior plan and finish, the house meets the registration requirements for Property Type 12, as defined in Section F, page 84.

Architecture Context

Built in 1915, the one-and-a-half-story Morrow house is the oldest surviving stone building in Brevard. Exterior characteristics include a steep side-gable roof, long wall dormers on the front and rear elevations, picturesque chimneys, and an entrance porch supported by stone piers. A large engaged porch at the southwest rear corner of the house and a recessed upper-story sleeping porch on the rear demonstrate a concern for the integration of outdoor and indoor living spaces. The interior essentially follows a double-pile plan, centered on a partially enclosed stair that can be accessed from the front and rear of the house. Interior finishes consist of plastered walls with sharply contrasting dark stained woodwork. Behind the house stands an original single-bay stone garage with a low hipped roof. Through the re-use of its stone, the Morrow house is associated with the earliest known stone building in Transylvania County, the antebellum Hume Hotel, which stood several miles away in the Dunns Rock vicinity until it burned during the Civil War (Hood, Property Type 12, p. 80).

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 8 Page 8

Morrow, Royal and Louise, House
Transylvania County, North Carolina

After the construction of the Morrow house, a series of other important and impressive houses, public buildings, and other projects of stone masonry were erected in Brevard and Transylvania County. These reflected not only a growing affluence in the town and county, but also an affinity for this indigenous building material that persisted through the rest of the twentieth century. Stone masonry was restricted to high-income builders in the 1910s and 1920s, but it soon came to be used for the residences of the middle class in both Brevard and Transylvania County. Thus, the appearance of both the town and county has been greatly enriched by the large number of stone houses, churches, public buildings, and other structures that have been built in the mountain landscape. Buildings and structures of stone masonry appeared throughout western North Carolina in the first half of the twentieth century, but the sophistication and number of the stone buildings in Transylvania County set the county apart as one of the most important locations of twentieth century stone buildings in North Carolina (Hood, 84).

In addition to being the first in a series of important stone buildings in Brevard, the Royal and Louise Morrow House is one of the best examples of the houses built in the Craftsman style in Brevard during the early twentieth century. It is also the only house in Brevard whose design came directly from Gustav Stickley's *The Craftsman* magazine (House No. 69, June 1909 issue) (Thompson, 48; Stickley, *More Craftsman Homes*, 72-73). Of greater significance, the Morrow house is one of only two houses in North Carolina that have been positively identified as being a true Craftsman Home—a house originating from plans published by Stickley through his magazine, *The Craftsman*. The other house is the S. Bryce McLaughlin House (NR, Elizabeth Historic District, 1989), located at 2027 Greenway Avenue in Charlotte. It is a wood-shingled dwelling whose design came from House Plan No. 51 in the December 1908 issue of *The Craftsman* and reprinted in Stickley's 1909 book, *Craftsman Homes* (Stubblebine, E-mail correspondence, September 29, 2005; Johnson Interview; Bishir, E-mail correspondence, September 12, 2005; Southern, E-mail correspondence, September 12, 2005; Griffith, E-mail correspondence, September 13, 2005; Brown, E-mail correspondence, September 19, 2005).

NOTE: While other Craftsman Homes may exist in North Carolina, they are unknown. This conclusion was drawn after correspondence and discussions with architectural historians most likely to know of the existence of these houses. Although a systematic search for Craftsman Homes in North Carolina has not been conducted, most of the state's 100 counties have conducted comprehensive architectural surveys under the supervision of the State Historic Preservation Office (HPO). As part of the research conducted while preparing this nomination, the author consulted with: Catherine Bishir, for many years the head of the Survey and Planning

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 8 Page 9

Morrow, Royal and Louise, House
Transylvania County, North Carolina

Branch of the HPO and the state's foremost authority on North Carolina's architectural history; Michael Southern, a long-time and current architectural historian with the HPO and a former head of the Survey and Planning Branch as well as the survey specialist in the Western Office of the HPO in Asheville; Claudia Brown, a long-time and current member of the Survey and Planning Branch staff who has served, variously, as the head of the Survey and Planning Branch, the National Register coordinator, and the Survey coordinator; and Clay Griffith, former survey specialist in the Western Office of the HPO. In addition, the author consulted with Bruce Johnson, an expert on Arts and Crafts furniture in Asheville, and Ray Stubblebine, a New Jersey photographer and expert on Gustav Stickley and his Craftsman Homes, who has searched for examples throughout the country and who is writing a book on the subject.

Gustav Stickley (1858-1942), the foremost proponent of the Arts and Crafts Movement in America, produced a new architectural style that came to be known generically as "Craftsman" and a strikingly simple kind of furniture that profoundly influenced taste during the first two decades of the twentieth century. His belief in simple design, natural materials, and careful craftsmanship gave a lasting legacy to American architecture, interior design, and aesthetics (Benton, National Register nomination for Craftsman Farms, 9; Stubblebine, "Craftsman Home ID Guide," 1).

Between 1901 and 1916, Stickley published *The Craftsman*, a national monthly magazine that provided house plans, ideas for the home and garden, and writings by famous authors and essayists such as John Muir, John Ruskin, and Ralph Waldo Emerson (Benton, National Register nomination for Craftsman Farms, 10). In the January 1904 issue of the magazine, Stickley featured the first official Craftsman Home and announced that henceforth the magazine would feature at least one house a month. Subscribers could order a set of plans for one house, free of charge, from the series per year. These plans offered the average American family a house that was based on the Craftsman principles of beauty, simplicity, utility, durability, and harmony with nature. Stickley believed that, as far as possible, the materials for the house should be those found naturally in the locality where the house was built. The middle class took Stickley's Craftsman Home plans, customized them to suit their needs and tastes—a practice Stickley encouraged—and had them constructed by local builders. The house built by Royal and Louise Morrow exemplifies this practice (Stubblebine, "Craftsman Home ID Guide," 1-3; Stickley, *Craftsman Homes*, 9; Stickley, *More Craftsman Homes*, 2).

Stickley designed, or oversaw the design of, at least 241 houses, 221 of which he published. In addition to *The Craftsman* magazine and at least two books, *Craftsman Homes* and *More Craftsman Homes*, Stickley published numerous pamphlets promoting his house designs.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 8 Page 10

Morrow, Royal and Louise, House
Transylvania County, North Carolina

How many of the designs were actually built is not known, but it is thought that a great many were erected across the country (Stubblebine, "Craftsman Home ID Guide," 3). Of those built, how many survive intact is an ongoing process to determine. A concerted effort over a number of years by Stickley expert Ray Stubblebine has identified only approximately a dozen houses in the South (Stubblebine Interview, September 15, 2005). Thus, all these survivors are rare, making the Royal and Louise Morrow House, as one of only two Craftsman Homes identified in North Carolina, all the more significant.

The little-altered Morrow house continues to reflect, on both exterior and interior, the Craftsman tenets of beauty, simplicity, utility, durability, and harmony with nature. This is achieved in several ways. The house has a simple, no-nonsense plan and simplicity of detail on both exterior and interior. Its use of native stone not only gives it a rugged sense of strength and durability, but also connects the house with the local environment, as if it grew from the ground. The stone garage reinforces these characteristics. The incorporation into the plan of the house of a large, engaged porch at the southwest rear corner as well as an open sleeping porch on the rear upper story demonstrates the Craftsman concern for the integration of exterior and interior living spaces that promoted harmony with nature. Ample windows and French doors on the first floor add to the communication of the interior with the natural environment outdoors.

A simple beauty is achieved on the interior through the contrasting use of light-colored plaster and plain, dark-stained woodwork, while the use of stone for the living room fireplace connects the interior of the house with the exterior. Utility of design is a foremost characteristic of the interior, where rooms are arranged around a central stair that, on the first floor, can be accessed from both the front and rear of the house. At the same time, doors at the rear of the living room, dining room, and central stair can isolate the front, more public, living areas from the rear service rooms of the kitchen, pantry, and bathroom. Additional utility of design is achieved on the second floor, where closets are grouped between rooms and extra storage space is created in the under-eaves areas. Finally, it is the sum of these features, rather than individual elements, that allows the Morrow house to attain the Craftsman ideals espoused by Stickley.

Historical Background

The architectural significance of the Royal and Louise Morrow House can be understood through its role within the body of stone architecture in Brevard and its position as one of only two known Craftsman Homes (houses with plans derived from one of Gustav Stickley's publications) in North Carolina. However, an appreciation of the house is enhanced by viewing it within the context of the lives of its first owners.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 8 Page 11

Morrow, Royal and Louise, House
Transylvania County, North Carolina

Royal Hoffman Morrow (1877-1957) and Louise Sturges Morrow (1876-1962) were both born in Ohio, he in Zanesville and she in Mansfield, although her ancestral home, Stone Cottage, where they wed in 1906, was located in Zanesville. Louise's wealthy parents died during her youth, and subsequently she studied and lived in Europe and England prior to her marriage. Royal traveled widely during his early work as a civil engineer. In Zanesville he worked as chief engineer for Griffith and Wedge Company and then as general superintendent for the Ayers Company. He worked on the layout and construction of a copper smelter for the Commanchee Mining and Smelter Company in New Mexico, on hydroelectric surveys in North Carolina, on hydroelectric projects and a street railway for the Spartanburg Railway, Gas, and Electric Company in South Carolina, on an irrigation project in New Mexico, and as managing engineer for the Catskill Aqueduct in New York. In 1908 he and Louise moved to the Sapphire community in the southwestern section of Transylvania County in North Carolina. There Royal worked on the Toxaway Water Power project before going into business for himself (Royal Morrow letter; Mac Morrow letter; Morrow, Study List Application; *Transylvania Times*, September 5, 1957; Morrow, E-mail correspondence, September 29, 2005; Morrow Interview, July 18, 2005).

In 1911 the Morrows built a simple frame bungalow in Sapphire, which they named Windy Gap. The house was patterned after House No. 96, published in the August 1910 issue of *The Craftsman* magazine, and reprinted in the 1912 book, *More Craftsman Homes*, both publications of Gustav Stickley, the primary proponent of the Arts and Crafts Movement in America. The house, positioned to take advantage of the mountain views, made use of native stone for a terrace wall, a walkway, and steps. After the Morrows moved to Brevard, Windy Gap remained their summer retreat until it burned in the 1930s (Morrow Interview, July 18, 2005; Windy Gap photo and floor plan sketch; Stickley, *More Craftsman Homes*, 124-125; Morrow, E-mail correspondence, September 30 and October 3, 2005).

In 1915 Royal and Louise Morrow moved to nearby Brevard, the seat of Transylvania County, in part to provide their children with better educational opportunities. During the early twentieth century, Brevard was in the process of becoming a bustling center for trade and a focal point for the county's tourism industry, which capitalized on the scenic mountain landscape with its abundance of waterfalls. In 1907 the Brevard Board of Trade published a tourist brochure that advertised the town as both a summer resort destination and a winter tourist magnet. Extolling the healthy climate, beautiful scenery, and outdoor recreational opportunities, the brochure described Brevard as the center of the "Land of Waterfalls" and the gateway to the "Beautiful Sapphire Country." Hotels and boarding houses in Brevard were said to be capable of housing

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 8 Page 12

Morrow, Royal and Louise, House
Transylvania County, North Carolina

one thousand guests. In the midst of this, Royal Morrow established an office downtown for his private engineering practice (Phillips, 31, 37, 181).

On March 16, 1915, Morrow purchased a tract of land from A. M. and Mamie Verdery Jr. and W. P. and Nina Whitmire. Located on Main Street Extension near the southeastern town limits, the tract measured 100 by 300 feet (Deed Book 36, p. 280). Shortly thereafter, the Morrows built a one-and-a-half-story stone house based on House No. 69, "Craftsman Stone House," first published in the June 1909 issue of Gustav Stickley's *The Craftsman* magazine and reprinted in Stickley's 1912 book, *More Craftsman Homes*. The Morrows may have obtained plans for the house from Stickley, but this is not certain. According to the published description that the Morrows possessed (either from *The Craftsman* magazine or from a Stickley promotional brochure—only page eighteen survives), "This stone house resembles the picturesque cottages to be found in the north of England . . ." Morrow acquired the stone for the house largely from the remains of the antebellum Hume Hotel, the earliest known stone building in Transylvania County, which had stood several miles away in the Dunns Rock vicinity until it burned during the Civil War. R. P. "Bob" Kilpatrick was the contractor for the Morrow house, and an Englishman named Norwood was the head carpenter. Who the stonemasons were is not known (Phillips, 181-182; Stubblebine, E-mail correspondence, October 1, 2005; Morrow, E-mail correspondence, October 3, 2005). As he had done with Windy Gap, Morrow made several modifications to the published design. Most notably on the exterior, he replaced the two wall dormers on the front and rear slopes of the gable roof with a single long wall dormer across the front and rear. On the interior, he flipped the positions of the living room and dining room and eliminated the large fireplace from what became the dining room. Other modifications were minor, and the finished product was still clearly tied to the published design.

The selection of the design for the house may have been influenced by Louise Morrow. Not only was her ancestral home in Ohio a stone structure, but her sojourn in England prior to her marriage came during the English Arts and Crafts period. As an art student, the new style may have made a lasting impression on her, and while abroad, she may well have developed an appreciation for the simple stone cottages of northern England. Certainly her love for things English was shown in the fact that she served tea every afternoon in her Brevard home, which was dubbed "Stone Cottage," also the name of her ancestral home in Ohio (Phillips, 182; Morrow, E-mail correspondence, September 30, 2005).

Royal Morrow's interests also surely influenced the selection of the design and materials for the house. Throughout his adult life, he maintained a strong attachment to outdoor activities and nature. Philosophically, the Craftsman style as promoted by Gustav Stickley, with its concern for simplicity of design, utility, and use of natural materials native to the region in which

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 8 Page 13

Morrow, Royal and Louise, House
Transylvania County, North Carolina

a house was built, meshed with Morrow's affinity for living in close association with nature. Stone Cottage, particularly with its native stone construction, large engaged porch at the southwest rear corner of the house and recessed porch on the upper story of the rear elevation, afforded Morrow ample opportunity to enjoy nature in his own backyard, which had a variety of trees, informal flower gardens (a vegetable garden during the Depression), a stone patio (only the stones remain), and a clay tennis court (now lawn) (Morrow Interview, July 18, 2005).

Royal Morrow's work also reflected his strong interest in outdoor activities and nature. When he worked on the Toxaway Water Power project, he gained a thorough knowledge of the waterways in western Transylvania County (*Transylvania Times*, September 5, 1957). After moving to Brevard, in addition to his private practice, Morrow served as city engineer for Brevard and as highway engineer for Transylvania County (Royal Morrow letter; Morrow, Study List Application).

However, Royal Morrow is probably best known for his long association with the development of summer camps for boys and girls in Transylvania County and the surrounding area. For some of the same reasons Brevard and Transylvania County evolved as a mountain tourist mecca, the area also emerged as a center for youth summer camping. The development of summer camps in Transylvania County was part of a larger, national, summer camp movement that stressed outdoor recreation and education for children. Western North Carolina became the center for organized resident camping in the South, and during the 1910s and 1920s, summer camps for both boys and girls were established throughout the area. Brevard's role in this movement was attested to in the 1929 edition of *A Handbook of Summer Camps*, a New England publication, which proclaimed that "Brevard, in the midst of the beautiful 'Sapphire Country' . . . is now the most important center for camps in the South." A tourist promotional booklet published by the Brevard Chamber of Commerce in 1929 listed twelve summer camps in Transylvania County at the time—five for boys and seven for girls. The physical layout of these summer camps varied, but the camp buildings, more or less influenced by the Adirondack style, were of rustic design and materials to complement the natural mountain environment (Phillips, 70-71; Martin, National Register Nomination for Camp Merrie-Woode).

According to Royal Morrow's own resume, he was responsible for the design, layout, and construction of many of the larger boys' and girls' summer camps in this section of North Carolina, some of which are still in operation (Royal Morrow letter). Family tradition claims that Royal Morrow's interest in the design of summer camps began after he served a stint as assistant director of Camp French Broad, where his two sons were campers. Established in 1913, Camp French Broad is the first camp known to have operated in Transylvania County. Morrow's first known design was in 1919 for Camp Merrie Woode (NR 1995) in neighboring Jackson County.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 8 Page 14

Morrow, Royal and Louise, House
Transylvania County, North Carolina

It was followed by designs for Camp Rockbrook in 1921, Camp Cherryfield and Camp Eagle's Nest in 1922, Camp Carolina in 1924, and Camp Chickasaw in 1926 (Morrow, E-mail correspondence, April 28, 2005, *Transylvania Times*, July 4, 1988). Exactly what he designed at each of these camps—layout, buildings, etc.—is not certain, but he definitely gained a positive reputation for his work, which was mentioned several times in glowing terms in the 1926 book, *More about Summer Camps*, by Henry Wellington Wack. In one place he was referred to as “the gentleman whose skill in camp construction has left its impress on the camps in this region.” In discussing Camp Carolina, the book says that, “The entire physical layout of this camp was conceived and planned by expert campers, builders, and an engineer, the latter Mr. R. H. Morrow . . . the skillful genius who also built Camp Merrie Woode and Camp Rockbrook for girls.” In discussing Camp Merrie Woode, the book states, “In all of Mr. Morrow's camp construction he has sought to build blendingly into the forest, not boldly against its soft and varying face” (Wack, 73, 80, 93). In addition to Morrow's work on the above-mentioned camps, he installed water and sewer systems for Camp Kanuga, Camp Keystone, Camp Illahee, Camp Transylvania, Camp Sapphire, and possibly others (Morrow, E-mail correspondence, April 28, 2005).

As an active member of the Southern Summer Camp Association (which later merged with the American Camp Association) Royal Morrow worked to help standardize camps as a local industry, which greatly helped secure their accreditation. He inspected the camps, using a six-page form that covered location, ownership, and statistical information about a camp, health, requirements for entrance, tutoring, housing, athletic equipment, and activities and sports. In addition to spaces for short answers, there was also ample room for longer remarks, which Morrow utilized. His inspection book for 1924 covered forty-three camps (Morrow, E-mail correspondence, April 28 and May 6, 2005; R. H. Morrow's Inspection Book).

During the Depression, when work in the private sector was probably harder to come by for an engineer, Royal Morrow managed to find significant employment in work that would keep him tied to his love for the outdoors. In 1933 he joined the United States Forest Service, working in the supervisor's office in nearby Pisgah National Forest. As project superintendent for the Civilian Conservation Corps, he was responsible for numerous engineering projects that included the design and construction of roads, bridges, buildings, and trails. Evidence of his work in Pisgah National Forest still can be seen, most noticeably in the handsome stone bridges along Highway 276, a Forest Heritage Scenic Byway. True to Morrow's meticulous approach to his work, he maintained diaries of his time with the Forest Service. These daily logs, in a uniform, duplicate-pad format, recorded where he went, with whom he talked, and what he did, all with times specified. Morrow continued to work with the Forest Service until his retirement in 1942 at

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 8 Page 15

Morrow, Royal and Louise, House
Transylvania County, North Carolina

the age of sixty-five (Morrow, Study List Application; *Transylvania Times*, September 5, 1957; R. H. Morrow's Forest Service Diaries).

In 1957, Royal Hoffman Morrow died, having lived for forty-two years in the house that so reflected in its use of local materials and Craftsman style his lifelong love for the natural mountain environment. After his death, Louise Sturges Morrow continued living in the family home, Stone Cottage, until her death in 1962. Subsequently, the house remained in her estate, but was rented until 1978. From 1976 to 1978 Spencer Macfie "Mac" Morrow, grandson of Royal and Louise Morrow, and his wife, Veronica Clayton, rented the house until purchasing it on October 3, 1978. The house remains in their good stewardship (Morrow, E-mail correspondence, September 28, 2005; Deed Book 232, p. 520).

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 9 Page 16

Morrow, Royal and Louise, House
Transylvania County, North Carolina

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 9 Page 17

Morrow, Royal and Louise, House
Transylvania County, North Carolina

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 9 Page 18

Morrow, Royal and Louise, House
Transylvania County, North Carolina

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 10 Page 19

Morrow, Royal and Louise, House
Transylvania County, North Carolina

GEOGRAPHICAL DATA

Verbal Boundary Description

The boundary of the nominated property is defined as Tax Parcel 8585-78-0301-000 (otherwise known as Lot 0301 of Block 78, Transylvania County Tax Map 8585). It is shown by the bold black line on the accompanying tax map, which is drawn to an approximate scale of 1" = 120'.

Boundary Justification

The boundary of the nominated property encompasses a tract of less than one acre, which constitutes the historic and current property associated with the Royal and Louise Morrow House.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number Photos Page 20

Morrow, Royal and Louise, House
Transylvania County, North Carolina

PHOTOGRAPHS

The following information for #1-5 applies to all nomination photographs:

- 1) Royal and Louise Morrow House
- 2) Brevard, Transylvania County, North Carolina
- 3) Laura A. W. Phillips
- 4) July 2005
- 5) State Historic Preservation Office, Raleigh, North Carolina
- 6-7) A: Overall of house, view to SW
B: Facade and stone retaining wall, view to W
C: Detail of front porch, view to NW
D: South and west (rear) elevations, view to NE
E: West (rear) elevation, view to E
F: North and west (rear) elevations, view to SE
G: Back yard looking toward garage and house, view to E
H: Garage, view to NW
I: Dining room, view to N
J: Living room, view to S
K: Stair from living room, view to NW
L: Stair from rear hall, view to E
M: Kitchen, stair to basement, rear hall, view to SE
N: Southwest bedroom, second floor, view to SW
O: Stair hall, stair from second floor to attic, view to NW
P: House within street setting, view to N

